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The opinion certificate copies printed herewith shall openly declare you the Glorious past services rendered by the Chowkhamba Sanskrit Series to the great cause of the revival of, most recondite and ancient Sanskrit Literature which had been quite obscured far away from the light of the modern Sanskrit World—although the gigantic financial stringency of these days is gripping quite monstrously the progress of our work; with all these difficulties **THE ADVANCEMENT OF THE REVIVAL OF ANCIENT SANSKRIT CAN BE RAPID IF YOU HEARTILY MAKE UP YOUR MIND TO ASSIST US IN THE GREAT CAUSE...HOW ?**

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GLORY OF ANCIENT SANSKRIT

IN VIEW OF THE ADVENTURERS

OF THE SANSKRIT WORLD.

WHAT M. M. PT. HARPRASAD SHASTRI M. A. C. I. E.,
HON. D. LITT. CALCUTTA, PRESIDENT OF THE FIFTH ALL
INDIA ORIENTAL CONFERENCE, SPOKE !

.....Individuals often published books of their choice either for money or out of love for these works. But these enterprises often failed, because Sanskrit works cannot bring handsome profit within a short time. The 'Pandit' of Banaras after a glorious career of 40 years has now disappeared.....The 'Vizianagram Series' after publishing 10 or 12 works died out. The CHOWKHAMBA SANSKRIT SERIES of Benares after publishing 400 fasciuli now appeal to the public for fresh patronage which it fully deserves.'

OFFICE OF THE SUPERINTENDENT OF

SANSKRIT STUDIES, U. P.

BANARAS, 14th January, 1937..

I have much pleasure in testifying to my high appreciation of the devotion and public spirit of Babu Haridas Gupta and his worthy son and successor Babu Jaya Krishna Das Gupta, the founder and the present Secretary of the Chowkhamba Sanskrit Series, in which, since its inception in 1898, many rare and authoritative works on almost every branch of Sanskrit Literature have appeared serially. Both father and son have shown remarkable appreciation of Sanskrit Literature by undertaking the publication of works, which hold out a very Limited appeal and which do not 'pay' to publish, in a commercial sense. But for their efforts many important works would have remained unavailable to scholars, and many of them might have been even lost. The tenacious manner in which the duty has been discharged in the face of financial loss and every other form of discouragement, from a sense of duty, reflects great credit on Babu Jayakrishna Das and his father. Had they expended their limited resources in bringing out books in the vernacular or school texts only, they would have made, as many of their contemporaries have done, "a great fortune. But they have remained content to pursue a path, full of obstacles, and leading to no economic profit, out of a patriotic resolve to give to the world rare and valuable Sanskrit works, hitherto available only in manuscript and a very Limited circle. Devotion to learning of this character is beyond praise. It is a distinct achievement that what has been done usually by wealthy Darbars, by Government and by Learned Societies should have been paralleled by the out-put of a single family concern.

(Sd.) Gopinath Kaviraj

(M. M., M. A.)

MAHANAHOPADHYAYA DR. GANGANATHA JHA.

M. A., D. Litt.

VICE-CHANCELLOR,

UNIVERSITY OF ALLAHABAD.

SENATE HOUSE,

ALLAHABAD, February 1, 1929.

The Secretary of the Chowkhamba Sanskrit Series, Benares, has laid Sanskrit Scholars under a debt of gratitude by bringing out during the last thirty years a number of most valuable works of Sanskrit literature.

Nearly every one of his publication is such that had it not been for his enterprise it would never have been available for study. It is exceptionally creditable to him that he has not been tempted away to go in for cheap and more profitable publications. The Standard he has set before himself and other publishers is every high. I only hope that public support will enable him to maintain that standard. I understand that of late adequate support has not been given. It would be deplorable indeed if for want of adequate support the publisher is obliged to discontinue the invaluable series. I hope that one who is interested in the study and in the preservation of our ancient literature will accord to the publisher such help as he can, so that the

DR. HERMANN JACOBI

LATE SANSKRIT PROFESSOR IN THE UNIVERSITY OF BONN, GERMANY

Bonn. 12th March, 1929.

The High merits of the publications of the Chowkhamba Sanskrit Series are so well known to all interested in Sanskrit Literature, that it is needless to speak in praise of them at greater length. Indeed, the long and splendid row of works from nearly all branches of Sanskrit literature which have been edited in the Chowkhamba Sanskrit Series—most of them for the first time and others in an improved shape—is a more convincing testimony to its great value and importance than the most eloquent words in its favour could be. All entitled to speak with authority agree that during the last thirty three years in which the Chowkhamba Sanskrit Series has been published, it has prominently been a cause of advancing Indian studies in India and abroad, and that all interested in them owe a load of gratitude to its enterprising Secretary Jaya Krishna Das Gupta for continuing publication of the Series in spite of the ever increasing difficulties brought about by the change of times. It is, therefore, sincerely to be hoped that the public will be eager to give its help and patronage to so highly useful an undertaking, in doing which it actually furthers but its own interests.

MIMANSA GRANTHAPRAKASHAK SAMITI

403, SADA SHIV, POONA 2. DATED 18. 12. 36.

We heartily congratulate you upon your rendering loyal Service to the Sanskrit Literature for years together without the least regard to Self interest. Now-a-days it has become very difficult to edit and publish ancient unavailable works in Sanskrit without encouragement and the patronisation of any Govt. and the people at large. But we admit frankly that you are bringing out in to existence unavailable Sanskrit works nearly lost to the eye of the modern World of Sanskrit Scholarship.

M. M. PT. GOPINATH KAVIRAJ, M. A.

Principal, Government Sanskrit College, Banaras.

Dated 17th Oct., 1927..

Babu Jayakrishna Das Gupta, the publisher of the Chowkhamba and Kashi Sanskrit Series, has been doing excellent service in the cause of Sanskrit Learning in the Country. The works which have so far been published by him represent nearly all the branches of Sanskrit Literature. The Chowkhamba Sanskrit Series, which was started by his father in 1898 and has been in progress ever since, is devoted exclusively to the publication of rare manuscripts, of which 73 have appeared till now. The get-up and material of the books leave indeed much to be desired, but there can be no denying the fact that but for the commendable enterprise of this gentleman and of his father who had inaugurated the Series many of the most valuable Sanskrit works which are familiar to-day would not have probably seen the light of the day and would have eventually disappeared. It is really a pity that for lack of sufficient encouragement the publisher is unable, not only to meet the demands of the public in regard to greater neatness and decency, but even to carry on the work already taken in hand.

It is a moral obligation on the patrons of Sanskrit Literature-on all those who claim to have the revival of ancient Indian Culture at heart,-to see that want of funds may not stand in the way of the continuance and improvement of the noble work for which these Sanskrit Series stand.

Dr. S. N. DAS GUPTA, M. A., PH. D.

Principal, Sanskrit College, Calcutta. 28th. Novr. 1931.

Babu Jay Krishna Das Gupta the proprietor of the Chowkhamba Sanskrit Series of Benares has been going a very Valuable Service to all Scholars of Sanskrit and Indologists in general by regularly publishing old and important Sanskrit Texts for the first time at a considerable personal risk and sacrifice. Had it not been for the enterprising spirit of this gentleman and his father Babu Haridas Gupta, many of the Texts which are now familiar and which are used as text books in Sanskrit Examinations would have remained almost unknown. I wish therefore to make a special appeal to all rich patrons of Sanskrit learning to help the venture of the Secretary of the Series by substantial contributions so that he may bring out more rare books and thus increase the Sanskrit learning in the country.....

I suppose an account of the slow demand and consumption of Sanskrit books the publisher finds himself much embarrassed and somehow carries on his work with difficulty. With liberal public help such as it richly deserves the publisher may I hope rectify them.

A. B. DHURVA ESQ. M. A., L. L. B.,

Pro-Vice Chancellor, Banaras Hindu University,

BANARAS. DATED. 25. 4. 1928.

I have much pleasure in bearing testimony to the great service which the publisher of the Chowkhamba Series have been rendering to the cause of Sanskrit scholarship. The publication of School and College text books of Sanskrit Sahitya is sound business, but nothing less than a spirit of disinterested service could induce any publisher to undertake the publication of abstruse works on Vyākaran, Nyāya, Mīmāṃsā etc., Only Pandits and a few advanced scholars outside their class care for these recondite branches of Sanskrit Learning, and unless the Educational Departments of British India and Native States and Managers of Oriental Libraries patronize such enterprises, they are bound to languish. I hope the necessary patronage will be forthcoming.

Dr. F. K. Li,

Chungking, China. 1st. January 1944.

I wish to express my appreciation of the Service rendered to the scholarly world by the Chowkhamba Sanskrit Series, and also my admiration for the spirit and devotion to a task so essential for the diffusion knowledge.

Rao Bahadur, K. V. Rangaswami Aiyangar.

Mylapore, Madras. 17th July 1945.

I have the honour to certify that the Chowkhamba Sanskrit Series is one the best known Sanskrit publisher *in the world*, and has to its credit the recovery and publication of numerous rare Sanskrit works, in every department of Sanskrit literature. Its publication are much valued for scholarly editing and being sold at moderate prices. Its printing establishment is well known for the excellence.

Secretary, Anipandit Sanskrit Library,

Sylhet. 10th May, 1938.

The committee conveys many thanks to the Secretary, Chowkhamba Sanskrit Series and hopes that he will earn world wide reputation after publishing more valuable Sanskrit Works, which have not yet been published by any other persons.

Swami Kewalanand. B. A.

P. O. Una, Hoshiarpur.

I am a very old customer of yours and I have full faith in your firm. I have often compared your prices with those of other Book-sellers. I have invariably found your prices quite reasonable.

B. H. Mittra,

Queensway Lane, New Dehli.

16th August, 1951.

Thank you for your honest and sincere dealing and excellent publications.

A. N. Deshpanday, Yeotmal, 17th Sep. 1945.

I am very much pleased with your publications of whose moderate prices in this days, you deserve special praise.

Just Ready.

Just Ready.

THE CHOWKHAMBA SANSKRIT STUDIES VOL. IV.

COMPARATIVE ÆSTHETICS

Vol. II

WESTERN ÆSTHETICS

By

Dr. KANTICHANDRA PANDEY

M. A., Ph. D., D. Litt., M. O. L., Shastri.

Demy Octavo.

Price Rs. 20-0-0

The book is divided into Fourteen Chapters. It deals with such Western æsthetic thinkers only as have marked similarity with the Indian. Majority of æstheticians have been influenced in their theories of art by their metaphysical, epistemic, psychological and ethical views. Relevant aspects of the philosophy of each thinker, therefore, have been given as the background of his æsthetic theory.

At the beginning of each chapter, the points of similarity between the æsthetic theory of a particular author, dealt with in it, and that of an Indian æsthetician, discussed in the first volume, 'Indian Æsthetics', have been clearly presented. This volume, thus, presents the high lights of the Western Æsthetics, which are important from a comparative point of view.

Chapter I. Background of Æsthetic Theory of Plato.

It discusses the meaning of 'æsthetics' and gives an account of the æsthetic thought of the pre-Platonic æsthetic thinkers such as Gorgias and Socrates.

Chapter II. Rigoristic Hedonism of Plato.

It points out that Plato accepted the view of Sophist Gorgias that art creates illusion and, therefore, in spite of his fine æsthetic sense, was compelled to refuse it a place in his ideal Republic, because in the light of his philosophy he found that it is irrational all round and, therefore, does not strengthen the mind but corrupts it. This is the

theory of Art as presented in the Republic. But in his Laws he seems to allow all arts, as sources of pleasure, to live in the ideal Republic, provided their exhibitions are strictly regulated and are used, not for the mere satisfaction of sensuous desires, but for encouraging people in moderation. His theory is, therefore, called Rigoristic Hedonism.

Chapter III. Pedagogism of Aristotle.

It is primarily concerned with the presentation of Aristotle's view of tragedy and points out that Plato's condemnatory view of art, as presented in his famous Republic, could not be accepted by the general public, because it is extremely tender towards art. Aristotle, therefore, looked for a compromise, the way to which had already been paved by Plato himself in his Laws, Book II. This compromise took the form of the well-known pedagogic theory of art. It is presented in the context of his famous definition of tragedy and is closely related to his ethical theory of the 'mean', because, according to him, tragedy improves the spectator morally.

It discusses the meaning, means, manner and object of imitation, the essential nature and sources of action and of tragic emotions, and the tragic error. It presents the various types of Katharsis in historical perspective together with the Kathartic tradition as found in the works of Plato and refers to the influences which shaped the Aristotelian doctrine of Katharsis, which accounts for the ethical effect of tragic presentation on spectator.

Chapter IV. Dramatic Technique.

It presents a logical analysis of tragedy, according to quality and quantity. It deals with ornament of spectacle, diction, song, manners, sentiment, action, fable, prologue, chorus, episode and exode. It shows how Aristotle divided the subject-matter of drama into presentable and unpresentable and explains the unities of time, place and fable.

Chapter V. Mysticism of Plotinus in

The Context of Æsthetics.

It shows how, according to Plotinus, æsthetic experience is beyond

the emotive level and belongs to the transcendental level in so far as it is 'akin' to the mystic experience of the Ultimate, the One, and explains the analogy implied by 'akin' in terms of his metaphysics. It points out the distinction of the Plotinic conception of Katharsis from the Aristotelian. It discusses the relation between art and reality and morality and shows that art is not imitation nor is beauty symmetry and that æsthetic experience is recognitive.

Chapter VI. Æsthetic Currents in Early Christian Era, Middle Ages and Renaissance.

It discusses St. Augustine's defence of poetry, his peculiar conception of artistic falsehood, the place of ugly in art and the aim of poetry according to him. It shows what is the ground of attraction in art, what is the definition of beauty, which are the æsthetic senses and how there is quiescence of desire in æsthetic experience, according to St. Thomas. It presents the views of Renaissance thinkers that imitation and imagination are the means of artistic production; that imitation means 'verisimilitude'; that art is human invention; that emotion is the principle of harmony in art and that pleasure from art is essentially intellectual. Durer's conception of art and Fracastoro's idea of æsthetic experience also are presented here.

Chapter VII. Intellectualistic Æsthetics of Descartes.

It presents Descartes' theory of emotion in respect of organ, process, mechanism, movement of blood and animal spirit and the condition of heart, involved in different emotions, and the language as the cause. It deals with his division of emotions into primary and dependent, their external signs and voluntary and involuntary physical changes in which they find expression. His views on fable and poetry; his division of joy as a passion into various kinds such as sensuous, imaginative, intellectual and æsthetic; his conception of intellectual joy from poetry and of æsthetic experience as confused thought; his explanation of æsthetic experience from tragedy and his differentiation between the pure joy and the æsthetic, between good and beautiful and between evil and ugly find their due place here.

Chapter VIII. British Æsthetic Thinkers.

It presents (i) Bacon's view that creative imagination distorts nature; (ii) Hobbes' view that it visualises the end and the means, relates and finds out not only similarities but differences also; and his conception of genius and of identification in the context of art; (iii) Locke's view that beauty is complex idea, which can be brought under mixed mode, and his conception of inner sense, of taste and genius and of æsthetic experience as pleasant deception; (iv) Addison's view that imagination receives lively ideas from external object, retains them, selects and organises the selected into pleasanter whole; that æsthetic experience involves self-forgetfulness or change of personality and that though it is a delusion yet it is without the consciousness of it as such; (v) Burke's distinction of the æsthetic judgement from the logical in his conception of taste; his view that a work of art affects the mind of the spectator exactly as an object of nature and that poetry and drama present emotion; and his conception of 'sublime'; (vi) Berkeley's view that beauty belongs to the sphere of feeling involving reason and that the ultimate source of beauty is God; (vii) Hume's compromise with rationalism; his utilitarian rationalism in his treatment of the problem of art; his view that beauty is not real; that it is individual and not universal; that æsthetic experience consists in agreeable sentiment or passion, which is aroused by symmetry and proportion in the object of perception and that it is unselfish and involves identification.

Chapter IX. Æsthetic Currents in Germany.

It deals with (i) Leibniz's view that beauty is nothing but harmony, though capable of including apparent contradiction; that there are different levels in æsthetic experience and that at the highest level æsthetic experience is the experience of the universal harmony through its symbolic presentation in art; (ii) Baumgarten's recognition of æsthetic experience as confused perception; his contribution in the form of adding to the Wolfian division of theoretical sciences another science, which he called 'Æsthetic' for the first time; and his conception of matter and value of art, of poetry

and perfection in it, of art as imitation and of distinction between beauty and truth.

Chapter X. Transcendental Æsthetics of Kant.

It shows how æsthetics evolved in Kant's mind, how he criticises his predecessors and what advance he makes on them. It presents the problem of the Critique of Judgement, its solution and the technique that he employs. It discusses the different types of imagination and understanding, according to him, and his conception of taste and genius. It distinguishes beautiful from pleasant and good, shows how æsthetic judgement is disinterested, universally valid, purposive without purpose and necessary; and deals with his theory of sublime.

Chapter XI. Absolutist Æsthetics of Hegel.

It presents Hegel's view that a work of art is not primarily addressed to senses but to the mind; connoisseur, therefore, associates himself with it without any craving such as one has for a sensuous object of desire and relates himself with it as with an object which is reflective of himself, which, like a mirror, gives reflection of certain moments of the life of self and the satisfaction from the artistic relation with which is purely spiritual satisfaction, due to self-recognition in the reflection of the self in a work of art, through contemplation. It discusses art as a phase of the Absolute Spirit, the meaning of 'æsthetics' in Hegel, the place of art in his system and the end of artistic production. It deals with his criticism of different theories of art such as imitation and of the ends of art such as purification and instruction. It gives his division of art into subjective, objective and absolute from the point of view of the content; into architecture, sculpture, painting, music and poetry from the point of view of the material medium; and into symbolic, classical and romantic from the point of view of relation between content and form. It touches upon his division of poetry into epic, lyric and dramatic; his theory of tragedy and his interpretation of Aristotelian unities.

Chapter XII. Voluntaristic Æsthetics of Schopenhauer.

It presents Schopenhauer's view that æsthetic experience is the experience of 'Idea', the immediate manifestation of the Will, free from all relations; that it is attained when knowledge is free from the service of will and the subject also is free from all elements of individuality; that it is a transcendental experience, because the apprehension of the æsthetic object transcends the forms of human intellect, time, space and causality; that it is got intuitively when a connoisseur contemplates on a beautiful work of art, rising above the individuality, both subjective and objective, and, therefore, becoming a pure willless subject; when he rises into the object, ceasing to consider the when, the where, the why and the whither of things and looks at simply and solely the what. It deals with his conception of the 'Idea' as the object of art, genius, imagination, æsthetic contemplation and disinterestedness of æsthetic experience.

Chapter XIII. Intuitive Æsthetics of Croce.

It deals with Croce's criticism of Hegel's philosophy in general and of his theory of fine art in particular. It presents his view that 'Æsthetic' is the first theoretic form; that it is marked by the absence of distinction between subject and object and by freedom from temporal and spatial limitations; that it is a pure subjective experience, free from even the predicative relation and that it is an intuition without any intellectual element. It discusses the characters of Hamlet and Iago in the light of Croce's conception of practical spirit and economic will respectively. It throws light on such problems as what is art, what is the relation between content and form in art and what constitutes the unity of art.

Chapter XIV. A Comparative Survey of Indian and Western Æsthetics.

It discusses the meaning of 'Kala' (Art) and presents the antiquity of art-tradition in India and the relation of arts with S'aivism and appetitive objective of human life (Kāma). It gives the list of Sixty-four arts, found in the S'aiva Tantra and the Kāma Sūtra of

Vātsyāyana. It deals with the classification of arts into basic and dependent, according to an earlier authority than Vātsyāyana, Paṇḍita, who maintained the number of the basic arts to be Sixty-four and that of the dependent arts to be Five Hundred and Eighteen. It points out the distinction between Hegelian and Indian classification of arts and states the two points of view for handling the problem of art, different approaches to the problem of æsthetics and the principles of artistic production such as imitation, reflection, illusion, selective imitation, idealisation, invention, verisimilitude, symbolisation, concretisation and suggestion. It approaches the problem of suggestion from the logical and the psychological points of view and shows that æstheticians in both the East and the West have recognised emotion to be an essential element in the æsthetic experience from poetry or drama and that there is difference of views on æsthetic experience of fear. It presents the views of Locke, Addison, Burke and Hegel on the said subject with necessary criticism and concludes with Abhinavagupta's explanation.

The detailed treatment of the points of similarity in the æsthetic thoughts of Indian and Western æstheticians is the subject-matter of the Third Volume 'Indian and Western Æsthetics'.

THE CHOWKHAMBA SANSKRIT STUDIES VOL. II.

BY THE SAME AUTHOR

COMPARATIVE ÆSTHETICS

Vol. I.

INDIAN ÆSTHETICS

WITH A FOREWORD BY

PROF. S. RADHAKRISHNAN

Size 18 x 22 Octavo.

2ND EDITION.

Prof. S. Radhakrishnan.

His work deals with a relatively unexplored section of Indian thought and his handling of the original sources and sympathetic

interpretation of Æsthetic doctrines are remarkable. No student of Indian Æsthetics can afford to neglect this important work.

Prof. Edgar S. Brightman, U. S. A.

It is a very careful piece of scholarship. Any one who desires to become acquainted with Indian Æsthetic theory in its early (and permanent) forms will have to rely on your work if he cannot use the primary sources. I am impressed with the richness of Indian thought, although rather surprised at the lack of development over so long a period.

Dr. S. K. De, M. A., D. Litt., Calcutta.

It is a good and interesting work, and the most valuable part of your contribution is exposition of Abhinavagupta's standpoint.

Rajasevasakta A. R. Wadia., Pro. Vice-Chancellor,
University of Baroda.

He has done the work remarkably well, and practically broken virgin ground. No student of Æsthetics can be anything but most grateful to him for the hidden lore, that he has made so easily accessible to all interested in the subject. It fills up a long-felt gap.

Prof. L. Renou, University of Paris.

The work is a very profound one.....I think that no body has been so deeply acquainted with Abhinavagupta as you are. You are also the first at least to such an extent to deal with the connection between philosophy and Æsthetics.

The Journal of Ganganath Jha Research Institute.

The present volume is mainly concerned with the presentation of 'Abhinavagupta's theory of Æsthetics against the background of the history of Æsthetic thought in India and in proper setting of the system of the monistic S'aiva philosophy of Kashmir'.

All the topics have been critically and chronologically dealt with. The author has explained the facts in a lucid and interesting manner. His exposition is quite good.

Prof. W. E. Hocking, Harvard University.

Such a work, with its full historical background, has long been wanted. Your emphasis on drama is enlightening. You are right in giving much weight to Hegel as a philosophical exponent of western *Æsthetics* whose contrast with Indian thought on this subject is instructive.

Professor, S. N. Dasgupta, C. I. E., I. E. S., Ph. D., D. Litt.

It is an excellent work on the theory of *rasa* and contains an excellent treatment of Abhinavagupta's theory of literary judgement in association with his theory of S'aiva philosophy.

Prof. Charles Morris, University of Chicago.

I enjoyed very much the discussion of meaning in Vol. I of your fine work, *Comparative Æsthetics*. The concept of *Dhvani* is especially valuable, since it deals with an aspect of meaning that has been neglected in Western theories. I called attention to your work in my seminar this Summer.

Philosophy East and West, University of Hawaii. U. S. A.

K. C. Pandey's work entitled *Indian Æsthetics* is actually the first of three volumes, all of which are to appear under the general title *Comparative Æsthetics*. Volume II is to be concerned with 'æsthetic currents in the West' and Volume III with a 'detailed comparison of the views of Indian and European Æstheticians.' Such a three-volume work could well be a notable contribution to comparative æsthetics, being, as it is, without comparable precedent.

Presidential Address, 16th All-India Oriental

Conference.

I am glad to find Lucknow University occupying a place in the front rank with, Dr. K. C. Pandey's, *Comparative Æsthetics* Vol. I.

Sri K. K. Handiqui, Vice-Chancellor, Gauhati
University.

Amidst the steadily growing literature on Sanskrit Poetics an outstanding contribution is Dr. K. C. Pandey's Comparative Æsthetics.

Dr. Bhagavan Das, Bharat Ratna, Banaras.

Dr. K. C. Pandey, author of philosophical works of a high order such as Abhinavagupta and Indian Æsthetics.

The Journal Asiatique, University of Paris.

Ce volume est le premier d'une trilogie qui comprendra une "Esthétique occidentale" et une "Comparaison entre les esthétiques de l'Inde et de l'occident". Il prolonge en quelque sorte le livre publié par l'auteur il y a une quinzaine d'années sur Abhinavagupta, philosophe et poéticien. L'objet en est double : présenter les thèses d'esthétique d'Abhinavagupta dans leur cadre historique, et pour ce faire résumer l'ensemble des systèmes de rhétorique et de dramaturgie depuis les origines saisissables jusqu'au xi^e siècle. D'autre part, montrer comment la poétique d'Abhinavagupta est solidaire de sa philosophie, comment, d'une manière plus générale, les deux domaines sont en étroite connexion. Vaste et difficile sujet; l'œuvre d'Abhinavagupta, inédite en grande partie, est d'un accès particulièrement sévère; rares sont, même dans l'Inde, ceux qui s'y sont risqués.

L'importance de l'ouvrage de M. Pandey réside avant tout dans son effort pour retracer les spéculations sous-jacentes aux théories dramaturgiques.

THE CHOWKHAMBA SANSKRIT STUDIES VOL. I.

ABHINAVAGUPTA

AN HISTORICAL AND PHILOSOPHICAL STUDY

By

Dr. Kanti Chandra Pandey

M. A., Ph. D., D. Litt., M. O. L., Shastri.

WITH A FOREWORD BY

Dr. GANGANATH JHA

PP. 10 + IX + 427.

Second Ed. in Press

Mahamahopadhyaya Dr. Ganganath Jha, Ex-Vice-Chancellor, Allahabad University.

The book is a mine of information, not only in regard to the philosophical System itself but also in regard to the historical aspect of it. In this latter aspect, your work is a distinct improvement upon the work of older Indian Scholars like myself. I congratulate you on this improvement upon our work.

Dr. S. Radhakrishnan, Ex-Vice-Chancellor, Andhra University.

I have glanced through your work and am impressed by its learning and sound judgement. Your investigations are bound to redound to the credit of Indian Scholarship.

Dr. S. N. Dasgupta, Ex-Principal, Sanskrit College, Calcutta.

It is a work of rare scholarship and devotion to the subject of his work and will remain as a standard work of reference and study for all those who may work in this extremely interesting phase of S'ivaism which has been rather neglected by Anglo-Sanskrit scholars and Pandits alike.

Prof. W. E. Hocking, Harvard University, U. S. A.

I am convinced of its worth as a contribution to literature in English of this school.

Prof. Edgar S. Brightman, Boston University, U.S.A.

The book is the result of extremely scholarly research. Philosophically it is manifestly a work of high order. The special type of idealistic realism and voluntarism which it sets forth is most interesting.

THE CHOWKHAMBA SANSKRIT STUDIES VOL. III.

YÜGANADDHA

By

Dr. Herbert V. Guenther, Ph. D.,

Lucknow University, Lucknow.

Size 18 x 22 Octavo.

Price Rs. 8-0-0

'Yuganaddha' is the central problem in the Buddhist Tantra. It is essentially a psychological problem, while the philosophical implication is more or less accidental. This book is based exclusively on the original texts and their symbolism is revealed with all its ramifications into the world of matter and mind. For the first time the Buddhist Tantras have found a psychological interpretation, not merely from a theoretical point of view but, what is more, from their practical aspect also, for, as the author points out, the Tantras are based on experience and are the record of what is going on psychologically during the process of SĀDHANA and what this entails. It is this process of SĀDHANA, or leading up to the highest integration, that has found its lucid and vivid expression in this book.

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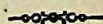
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